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THE DAUGHTER OF JAIRUS
A SACRED CANTATA

..
THE MUSIC
BY
JOHN STAINER




G. SCHIRMER : NEW YORK

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THE DAUGHTER OF JAIRUS
A SACRED CANTATA

THE MUSIC
BY
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THE DAUGHTER OF JAIRUS.

No. 1.

Adagio ma non troppo. (♩ = 72.)

JOHN STAINER.

ANO.

mf cresc. f mf

cresc. f p

f p

Allegro moderato. (♩ = 120.)

pp

cresc. mf

dim. p pp Wind.

Str.

First system of a piano score. The right hand features a complex, rhythmic pattern of chords and eighth notes. The left hand plays a steady bass line. The word "Str." is written above the right-hand staff.

pp *cresc.*

Second system of the piano score. The right hand continues with rhythmic patterns. The left hand features a series of descending triplets. The dynamic markings *pp* and *cresc.* are present.

ff

Third system of the piano score. The right hand has a more active melodic line. The left hand features a series of chords with accents. The dynamic marking *ff* is present.

Fourth system of the piano score. The right hand continues with a melodic line. The left hand features a series of chords with accents.

p

Fifth system of the piano score. The right hand has a melodic line with some grace notes. The left hand features a series of chords. The dynamic marking *p* is present.

Sixth system of the piano score. The right hand has a melodic line with some grace notes. The left hand features a series of chords.

First system of a piano score. The right hand features a melodic line with a long slur over the first four measures. The left hand provides a harmonic accompaniment with chords and moving bass lines.

Second system of a piano score. It begins with a *p* dynamic marking. The right hand has a melodic line with a slur, and the left hand has a more active accompaniment. A *pp* dynamic marking appears in the right hand towards the end of the system.

Third system of a piano score. The right hand has a rhythmic accompaniment of eighth notes. The left hand has a simpler accompaniment. Dynamic markings include *cresc.* in both hands and *ff* in the right hand.

Fourth system of a piano score. The right hand has a complex rhythmic pattern with many beamed notes. The left hand has a steady accompaniment. A *p* dynamic marking is present in the right hand.

Fifth system of a piano score. The right hand has a melodic line with a slur. The left hand has a simple accompaniment with some rests.

Sixth system of a piano score. The right hand has a melodic line with a slur and a *cresc.* marking. The left hand has a simple accompaniment. Dynamics include *f* and *p*.

dim.

This system shows the first two staves of music. The upper staff contains a melodic line with a slur over the first two measures. The lower staff provides harmonic accompaniment. A dynamic marking of *dim.* is placed above the lower staff in the second measure.

cresc.

This system continues the piece. The upper staff features a melodic line with a slur. The lower staff has a steady accompaniment. A dynamic marking of *cresc.* is placed above the lower staff in the fifth measure.

mf cresc. *ff* > > >

This system shows a change in dynamics. The upper staff has a melodic line with a slur. The lower staff has a steady accompaniment. Dynamic markings include *mf* at the start, *cresc.* in the second measure, and *ff* in the fourth measure, followed by three accents (>) in the fifth, sixth, and seventh measures.

> > > > > >

This system continues with a melodic line in the upper staff and accompaniment in the lower staff. The first six measures of the lower staff have accents (>) above the notes.

dim.

This system shows a melodic line in the upper staff and accompaniment in the lower staff. A dynamic marking of *dim.* is placed above the lower staff in the fifth measure.

p cresc. cresc.

This system features a melodic line in the upper staff and accompaniment in the lower staff. The lower staff has a consistent rhythmic pattern of eighth notes. Dynamic markings include *p* at the start, *cresc.* in the third measure, and another *cresc.* in the fifth measure.

ff > p f p f p dim.

This system shows the first six measures of a piano piece. The music is in a minor key with a 3/4 time signature. The dynamics are marked as fortissimo (ff) with an accent (>) in the first measure, followed by piano (p), forte (f), piano (p), forte (f), piano (p), and diminuendo (dim.) in the final measure. The right hand plays chords and the left hand plays a simple bass line.

Wind. pp

This system contains measures 7-12. A woodwind instrument (Wind.) enters in measure 7 with a piano-piano (pp) dynamic. The woodwind part features a melodic line with slurs and accents. The piano accompaniment continues with chords and a bass line.

cresc.

This system contains measures 13-18. The piano part features a crescendo (cresc.) starting in measure 13. The right hand has a more active melodic line with slurs, while the left hand provides harmonic support with chords and a bass line.

dim. pp

This system contains measures 19-24. The music begins with a diminuendo (dim.) in measure 19 and reaches piano-piano (pp) by measure 22. The right hand continues with a melodic line, and the left hand has a bass line with some rests.

più accel. dim. p

This system contains measures 25-30. The tempo is marked 'più accel.' (faster) starting in measure 27. The dynamics are marked diminuendo (dim.) in measure 25 and piano (p) in measure 27. The right hand has a more rhythmic, chordal texture, and the left hand has a bass line with some rests.

cresc. cresc. ff > > >

This system contains measures 31-36. The music features two crescendos (cresc.) in measures 31 and 34. It concludes with fortissimo (ff) dynamics and accents (>) in the final measure. The right hand has a melodic line with slurs, and the left hand has a bass line with slurs.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both staves feature complex chordal textures with many notes beamed together. Slurs are used to group some of these notes across measures.

The second system continues the piece. It includes dynamic markings: *ff* (fortissimo) in the second measure, *p* (piano) in the third, *ff* in the fourth, *p* in the fifth, and *f* (forte) in the sixth. The notation shows a mix of chords and moving lines.

The third system introduces tempo changes. It begins with a *rall.* (rallentando) marking and a *dim.* (diminuendo) dynamic marking. The tempo then returns to *Tempo I.* (Allegro). A *p* (piano) dynamic marking is present in the first measure of the *Tempo I.* section.

The fourth system shows further development of the melodic and harmonic material. It features a mix of chords and moving lines, with some notes tied across measures.

The fifth system includes a *piu accel.* (piu accelerando) marking and a *cresc.* (crescendo) dynamic marking. The music becomes more rhythmic and driving.

The sixth system concludes the page with a *cresc.* (crescendo) marking and a final *ff* (fortissimo) dynamic marking. The notation is highly rhythmic and energetic.

First system of musical notation, consisting of a treble and bass clef. The treble clef contains a series of eighth-note chords and single notes, while the bass clef contains block chords and some moving lines.

Allegro (♩ = 144.)

Second system of musical notation. The treble clef features a fermata over a chord in the second measure, followed by more chords. The bass clef continues with block chords.

ped. * *ped.* *

Third system of musical notation. The treble clef has chords and some melodic lines. The bass clef has block chords. A *dim.* marking is present in the bass clef.

Fourth system of musical notation. The treble clef has a melodic line with eighth notes. The bass clef has a rhythmic pattern of eighth notes. A *cresc. sempre.* marking is present in the bass clef.

Fifth system of musical notation. The treble clef has chords and some melodic lines. The bass clef has block chords. Dynamic markings *ff* and *fff* are present.

Sixth system of musical notation. The treble clef has chords and some melodic lines. The bass clef has block chords and some moving lines.

In that day shall the Lord of Hosts.

№2.

CHORAL RECIT.

Moderato.

SOPRANO. *f*

ALTO. *f* In that day shall the

TENOR.

BASS.

PIANO. Moderato. (♩ = 66.) *f*

ff Lord of Hosts be for a crown of glo-ry, a crown of glo-ry, and for a *dim.* *p*

ff *dim.* *p*

ff *dim.*

cresc. *f*

di - a - dem, a di - a - dem of beau-ty un - to the res - i - due, the res - i - due

cresc. *f*

cresc. *f*

dim.
of His peo - ple.
dim.
p
cresc.
O Lord, be gra - cious un - to us, we have waited for

dim.
p
cresc.
Thee. *p* Be Thou our sal - va - tion in the time of
We have waited for — Thee. —

p
In that *p*
f *dim.*
trou - ble; be Thou our sal - va - tion, in the time of trou - ble.
dim. *dim.* *p*

cresc. *f* *dim.*

day shall the Lord of Hosts be for a crown of glo-ry, a crown of glo-ry,

cresc. *f* *dim.*

This system contains the first two systems of music. The first system has a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment. Dynamics include *cresc.*, *f*, and *dim.*

p *pp*

and for a di-a-dem, a di-a-dem of beauty un-to the res-i-due, the

p *pp*

un-to the

This system contains the third and fourth systems of music. The third system has a vocal line with lyrics and a piano accompaniment. The fourth system continues the vocal line and piano accompaniment. Dynamics include *p* and *pp*.

res-i-due of His peo-ple.

p

We have waited for Thee, we have waited for

p

This system contains the fifth and sixth systems of music. The fifth system has a vocal line with lyrics and a piano accompaniment. The sixth system continues the vocal line and piano accompaniment. Dynamics include *p*.

p
He will be

cresc.
Thee, be gra-cious, be gra-cious un - to us.
dim.

cresc.
dim.
p

ver - y gra-cious un - to thee, at the voice of thy cry; when He shall
pp
when He shall

pp

hear it He will an - swer thee, He will be

p
Be gra-cious un - to us,
p

p

ver - y gra - cious un - to thee, He will be

Be gra - cious un - to us,

The first system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "ver - y gra - cious un - to thee, He will be" and "Be gra - cious un - to us,". The piano part consists of chords and melodic lines in the right and left hands.

ver - y gra - cious un - to thee, He will an - swer thee,

We have wait - ed, we have

The second system of the musical score. It continues the vocal line with lyrics: "ver - y gra - cious un - to thee, He will an - swer thee," and "We have wait - ed, we have". The piano accompaniment includes dynamic markings such as *p* and *pp*.

ppp Thou shalt weep no more.

ppp wait - ed.

The third system of the musical score. It features the vocal line with lyrics: "*ppp* Thou shalt weep no more." and "*ppp* wait - ed." The piano accompaniment includes dynamic markings such as *ppp*.

Behold, there cometh unto Jesus.

RECIT.

No. 3.

Moderato. SOPRANO.

VOICE. *f*

Moderato. Behold, there cometh unto Jesus one of the rulers of the

PIANO. *f* *p*

cresc. *p*

syn-agogue, Ja - i - rus by name; and when he saw Him, he fell at His feet,

cresc. *p* *pp*

cresc. *dim.*

and he - sought Him greatly, say - ing:

cresc. *dim.*

Andante. BASS. *p* *cresc.*

Andante. (♩ = 80.) My lit - tle daughter, my lit - tle

pp *p* *cresc.*

f *p*

daughter li - eth at the point of death;

f *dim.* *mf*

accel. *cresc.* Allegretto. *f*

I pray Thee, come, I pray Thee, come and lay Thine hands up-
accel. Allegretto. ($\text{♩} = 100$)

dim. *cresc.* *f*

pp *f* *ff*

on her, that she may be heal - ed; and she shall live.

pp *ff*

p *cresc.*

I pray Thee, come, I pray Thee, come, my lit-tle daughter li-eth at the

p

dim. *p* *mf* *dim.* *pp*

point of death. And

SOPRANO. *pp*

Je - sus went with him; and much people fol - lowed Him.

pp

Adagio.

Adagio. (♩ = 66.)

cresc. *f* *mf* *cresc.*

f Cl. Fl.

f *dim* *p*

CHORUS.
BASSES.

TENORS.

BASSES and TENORS.

pp *pp* *pp*

Trou-ble not the Mas-ter, Trou-ble not the Mas-ter. Thy daughter is

Adagio.

BASS SOLO.

dead.

Adagio. (♩ = 66.)

pp

My lit-tle daughter, my lit-tle

rall. *cresc.*
 daughter e-ven now is dead. But lay Thine hands up-on her, but
rall. *Allegretto* (♩ = 100.)

dim. *cresc.* *cresc.*
 lay Thine hands up - on her, I pray Thee, come, I pray Thee, come, and

f *Slow.* *Allegretto.*
 lay Thine hands up - on her, and she shall live. *Allegretto.*

SOPRANO SOLO.
p *accel.* *mf*
 When Je - sus heard it, He said, Fear not,

f *ff* *ff* *Adagio.* *rall.*
 fear not, be - lieve, and she shall be made whole. *Adagio.* *rall.*

My hope is in the Everlasting.

SONG.

No. 4.

Andante.

TENOR VOICE.

PIANO.

Andante.

The first system of music features a Tenor Voice line and a Piano accompaniment. The Tenor Voice line is mostly rests. The Piano accompaniment begins with a *p* dynamic and includes a section marked *L.H. cresc.* in the right hand.

And.

p

My hope is in the

The second system continues the Tenor Voice and Piano accompaniment. The Tenor Voice line has the lyrics "My hope is in the". The Piano accompaniment includes dynamics *dim.*, *p*, and *pp*.

Ev-er-lasting, that He will save you; and joy is come unto me *Cl. Solo.* from the

The third system continues the Tenor Voice and Piano accompaniment. The Tenor Voice line has the lyrics "Ev-er-lasting, that He will save you; and joy is come unto me Cl. Solo. from the". The Piano accompaniment includes dynamics *p*, *cresc.*, and *cresc.*.

Ho-ly One, be-cause of the mer-cy which shall soon come un-to

The fourth system continues the Tenor Voice and Piano accompaniment. The Tenor Voice line has the lyrics "Ho-ly One, be-cause of the mer-cy which shall soon come un-to". The Piano accompaniment includes dynamics *cresc.* and *f*.

you from the Ever-lasting, our Saviour, our Sa- viour. My

The fifth system concludes the Tenor Voice and Piano accompaniment. The Tenor Voice line has the lyrics "you from the Ever-lasting, our Saviour, our Sa- viour. My". The Piano accompaniment includes dynamics *ff*, *dim.*, *p*, and *pp*.

hope is in the Ev-er-last-ing, that He will save you;

p *cresc.* *L.H.*

and joy is come un-to me

dim. *p* *pp* *cresc.* *Cl. Solo.*

from the Ho-ly One, be - cause of the mer - cy which shall

cresc. *f* *cresc.* *f*

soon come un-to you from the Everlast-ing, our Sa-voir, our Sa -

ff *dim.* *p*

viour.

cresc. *dim.* *p* *Hns.*

p I sent you out with mourning and weep-ing, I

dim. 3

p sostenuto.

Ob.Solo.

sent you out with mourn-ing and weep-ing.

dim.

Cl.Solo.

But God will give you to me a-gain with joy and

cresc.

f

dim.

cresc.

glad-ness, with joy and glad-ness

mf

mf

cresc.

for ev-er, for ev-er.

f

ff

ff

ff

mp

L.H.

p
I sent you out with mourning,

p *cresc.* *p*
But God, but God will give you to me a - gain with

accel. e cresc.
joy — and — gladness, with joy, with

Cl Solo. *p* *cresc.* *accel.*

f *p* *rall.* *p*
joy for ev - er, for ev - er, for ev - -

Allegro. *ff* *p* *rall.*
er, with joy, with joy, with joy, with joy. — My

Allegro. (♩ = 112.) *ff* *rall molto.* *pp* *ten.*

Tempo I.

hope is in the Ev-er-last-ing, that He will save you, and joy is come un-to me

Tempo I.

C1 Solo.

from the Ho-ly One, be-cause of the mer-cy which shall soon come to -

you from the Ev - er - last - ing, our Sa - viour, joy is come to

me, joy is cometo me, be-cause of the mer-cy which shall soon come to

you from our Sa - viour.

pp *cresc.*

p *cresc.* *f* *colla voce.*

p *cresc.* *ad lib.* *colla voce.*

a tempo. *ad lib.* *a tempo.* *cresc.*

a tempo. *a tempo.*

p *cresc.* *colla voce.* *p* *cresc.*

pp

pp *rall.*

Then Jesus cometh.

RECIT.

Nº5.

SOPRANO.
VOICE.

Then Je-sus cometh un-to the house of the ruler,

PIANO. *f* *p*

and se-eth the tu-mult, and them that wept and wail-ed great-ly.

pp

Adagio. (♩ = 80.) **THE WAILING.**
 Ob. Solo. con molto espressione.

p *cresc.* *dim.*

pp

cresc. *dim.* *pp*

CHORUS OF WOMEN.

1st SOPRANO.*cresc.**dim.*

Sweet ten-der flower, Born for an hour, Now by Death's cold hand

2nd SOPRANO.*cresc.**dim.*

Sweet ten-der flower, — Born for an hour, — Now by Death's cold hand

1st ALTO.*cresc.**dim.*

strick - en, Sweet ten-der flower, Born for an hour,

2nd ALTO.*cresc.**dim.*

strick - en, Sweet ten-der flower, Born for an hour,

strick - en, Sweet ten-der flower, Born for an hour, —

Now by Death's cold hand strick - en; Ne'er shall thy voice —

Now by Death's cold hand strick - en; Ne'er shall thy voice

dim. Laugh and re - joice, — *p* Ne'er shall thy life - blood quick - en. *dim.*
dim. Laugh and re - joice, *p* Ne'er shall thy life - blood quick - en. *dim.*

OBOE SOLO.

Ad.

p Sleep, gen - tle child! *cresc.* Pure, un - de - filed; *f* Weep - ing, to
p Sleep, gen - tle child! — *cresc.* Pure, un - de - filed; — *f* Weep - ing, to

dim. *p* *pp*
 dust we yield thee; Sleep, gen- tle child! Pure, un- de -

dim. *p* *pp*
 dust we yield thee; Sleep, gen- tle child! Pure, un- de -

dim. *p* *pp*
 dust we yield thee; Sleep, gen- tle child! Pure, un- de -

dim. *p* *pp*
 dust we yield thee; Sleep, gen- tle child! Pure, un- de -

cresc.
 filed; Weep- ing, to dust we yield thee; Hush'd are thy cries, —

cresc.
 filed; Weep- ing, to dust we yield thee; Hush'd are thy cries, —

cresc.
 filed; Weep- ing, to dust we yield thee; Hush'd are thy cries, —

cresc.
 filed; Weep- ing, to dust we yield thee; Hush'd are thy cries, —

dim. *pp*
 Closed are thine eyes, — Peace now for ev - er shield thee.

dim. *pp*
 Closed are thine eyes, — Peace now for ev - er shield thee.

dim. *pp*
 Closed are thine eyes, — Peace now for ev - er shield thee.

dim. *pp*
 Closed are thine eyes, — Peace now for ev - er shield thee.

And when Jesus was come in.

No. 6.

RECIT.

SOPRANO.

VOICE. *p* And when Je-sus was come

PIANO. *Adagio.* (♩=80) *p*

in, He saith un-to them, Weep not, weep not, she is not dead, but

cresc. *f* *f* *pp*

rall. *ff* *accel.* sleep - eth. And they laughed Him to scorn, they laughed Him to scorn.

rall. *accel.* *f* *f*

No. 7.

"IN THE DEATH OF A MAN."

Moderato. (♩=108.) CHORUS.

1st & 2nd
TENOR.1st & 2nd
BASS.

PIANO.

In the

Moderato. (♩=108.) *p* *>* *>* *p*

p

In the death of a man there is no rem-e-dy,

death of a man there is no rem-e-dy,

cresc. *f* *p*

nei-ther was an-y man known to have re- turn'd from the grave, the breath in our nostrils

cresc. *f* *p*

cresc. *p*

p

is as smoke, and a lit - tle spark in the moving of our hearts,

p

and a

p

which be-ing ex - tin - guished,

p

lit - tle spark in the moving of our hearts,

pp our bod-ies shall be turn - ed to ash - es, *mf* and our spir-it shall

pp *mf*

dim. *pp* van - ish as the soft air.

dim. *pp*

Allegro. (♩=132.)

dim. *pp* *p* *cresc.*

Allegro. (♩=132.)

f Come on, let us en - joy the good things of the present.

f

f

mf Let no flow'r of the spring pass

mf

p *mf*

by us; let us crown our-selves with rose-buds be-fore they be with-er'd

f *dim.* *p* *dim.*

Allegro con spirito. (♩ = 100.) *ff*

This man pro-fess-eth to

Allegro con spirito. (♩ = 100.)

p *cresc.* *f*

have the know-ledge of God; He was made to reprove our thoughts; Let us

p

Let us see,

p

cresc. *f* *p* *cresc.* *ff*

see if His words be true, Let us see, let us see if His words be true!

cresc. *f* *p* *cresc.* *ff*

let us see,

cresc. *f* *p* *cresc.* *ff*

But when Jesus had put them all out.

No. 8.

RECIT AND CHORUS.

Andante. (♩ = 84.)

SOPRANO.

VOICE.

Ob. Solo ad lib.

Andante.

But when Je - sus had

PIANO.

pp

cresc. put them all out, *dim.* He tak-eth with Him the fa - ther and the moth-er of the damsel and

cresc. *dim.*

ad lib. *p* them that were with Him, and en-tereth *pp* in where the damsel was lying, and He took her by the

pp

pp *rall.* hand, *rall.* say - ing, *pp* *Adagio* (♩ = 60.)

pp sempre. *sostenuto. una corda.*

p Maid, I say to thee, A - rise!

3 *3*

pp *Allegro mod^{to}* (♩ = 96.)

pp *trem.*

pp *cresc*

And her spirit came a - gain, her spir-it came a - gain; and she a - -

Allegro. (strict time.)

rose, a - rose and walk'd.

CHORUS. SOPRANO.

A - wake, thou that sleep - est, and a -

CHORUS. ALTO.

CHORUS. TENOR.

A - wake, thou that sleep - est, and a -

CHORUS. BASS. *f*

Allegro. (♩ = 120.)

ff Tpts.

rise from the dead, a - rise from the dead, and

rise from the dead, a - rise from the dead, and

Christ, and Christ shall give thee light, and
 Christ, and Christ shall give thee light, and

cresc. Christ shall give thee light, *ff* shall give thee
cresc. Christ shall give thee light, *ff* shall give thee
cresc. Christ shall give thee light, *ff* shall give thee

light. A - wake, a - wake,
 light. A - wake, a - wake, *mf*
 light. A - wake, a - wake, a -

Musical score for the first system. It consists of five staves. The top three staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first vocal line begins with a *mf* dynamic and the lyrics "a - wake,". The piano accompaniment features a *cresc.* marking.

Musical score for the second system, primarily piano accompaniment. It consists of five staves. The top three staves are vocal parts, which are mostly rests. The bottom two staves are piano accompaniment, continuing the *cresc.* dynamic from the previous system.

Musical score for the third system. It consists of five staves. The top three staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first vocal line begins with a *ff* dynamic and the lyrics "a - wake, thou that sleep - est, and a - rise from the dead, a -". The piano accompaniment features a *ff* dynamic.

rise from the dead, and Christ, and Christ shall give thee

rise from the dead, and Christ, and Christ shall give thee

This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The lyrics are: "rise from the dead, and Christ, and Christ shall give thee".

light, and Christ shall give thee light,

light, and Christ shall give thee light,

This system contains the third and fourth systems of music. The third system has two vocal staves and a piano accompaniment. The fourth system has two vocal staves and a piano accompaniment. The lyrics are: "light, and Christ shall give thee light,".

shall give thee light, light.

shall give thee

shall give thee light, light.

This system contains the fifth, sixth, and seventh systems of music. The fifth system has two vocal staves and a piano accompaniment. The sixth system has two vocal staves and a piano accompaniment. The seventh system has two vocal staves and a piano accompaniment. The lyrics are: "shall give thee light, light.", "shall give thee", and "shall give thee light, light.".

p
Likewise reck-on ye your - selves — to be dead in -

p
Likewise reck-on ye your - selves — to be dead in -

p
Likewise reck-on ye your - selves — to be dead in -

dim *p*

cresc.
deed un-to sin, but a - live un-to God, a - live

cresc.
deed un-to sin, but a - live un-to God, a - live

cresc.
deed un-to sin, but a - live un-to God, a - live

cresc.

f *dim.*
un - to God, — through Je - sus Christ our — Lord.

f *dim.*
un - to God, — through Je - sus Christ our — Lord.

f *dim.*
un - to God, — through Je - sus Christ our — Lord.

dim. *p* *cresc.*

f
A - wake, thou that sleep-est and a - rise from the

f
A - wake, thou that sleep-est and a - rise from the

dead, a - rise from the dead, and Christ, ——— and

dead, a - rise from the dead, and Christ, ——— and

cresc.
Christ shall give thee light, and Christ, ———
cresc.

cresc.
Christ shall give thee light, and Christ, ———
cresc.

ff

Christ shall give thee light, A -

ff

Christ shall give thee light, A -

ff

wake, a - wake, a -

a - wake, _____

wake, a - wake. a -

a - wake, a - wake, _____

Org. Ped.

wake, _____ a - wake, _____ and

wake, _____ a - wake, _____ and

fff

fff

Christ shall give thee light, shall give thee light.

fff

Christ shall give thee light, shall give thee light.

*fff*₂

dim.

Let not sin

Let not sin reign in your mor - tal bod - y, that ye should o -

mf

mf

Let not

Let not sin reign in your mor - tal bod - y, that

reign in your mor - tal bod - y that ye should o - bey the lusts there - of, —

bey the lusts there - of, — that ye should o - bey the lusts there -

mf

mf

sin reign in your mor - tal bod - y, that ye should o - bey the lusts there -
 ye should o - bey the lusts there - of, that ye should o - bey the lusts there -
 Let not sin - reign in your bod - y, that ye should o - bey the lusts there -
 of, Let not sin reign, let not sin. —

senza stes. *con stes.*

of. But yield yourselves un - to God,
 But yield your - selves
 of. But yield your - selves
 reign.

p *pp* *dim.*

but yield yourselves un - to God as those that are a - live,
 un - to God to God *p* as those that are a - live,
 un - to God, to God as those, as those that are a - live,
 un - to God, to God, as

p

as those that are a - live from the dead, — from

as those that are a - live from the dead, — from

The first system of the score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "as those that are a - live from the dead, — from". The piano part features a steady accompaniment with some chords marked with 'x'.

the dead.

the dead.

The second system continues the vocal lines and piano accompaniment. The lyrics are: "the dead." and "the dead." The piano part continues with similar accompaniment.

pp *cresc.*

The third system shows the piano accompaniment in more detail. It includes dynamic markings *pp* and *cresc.* (crescendo). The piano part features a complex texture with many chords and some 'x' marks.

The fourth system continues the piano accompaniment. It consists of four staves with various musical notations, including rests and chordal textures.

cresc.

The fifth system continues the piano accompaniment, featuring a *cresc.* marking. The piano part is highly textured with many chords and some 'x' marks.

ff
A - wake, thou that sleepest, and a -

ff
A - wake, thou that sleepest, and a -

rise from the dead, a - rise from the dead, and Christ, and

rise from the dead, a - rise from the dead, and Christ, and

dim. Christ shall give thee light, and *cresc.* Christ shall give thee

dim. Christ shall give thee light, and *cresc.* Christ shall give thee

dim. Christ shall give thee light, and *cresc.* Christ shall give thee

Presto. (♩ = 96.)

ff and Christ shall give thee light. *ff* A - wake, a -

ff and Christ shall give thee light. *ff* A - wake, a -

(♩ = 96.)

wake, a - rise, a - rise, and Christ shall give thee light. — *fff*

wake, a - rise, a - rise, and Christ shall give thee light. — *fff*

fff sempre.

Slow (♩ = 88.)

pp *rall.*

attaca N° 9.

Love Divine! all love excelling.

DUET.

No. 9.

Allegretto.

SOPRANO.

TENOR.

PIANO.

Allegretto. (♩ = 100.)

Love Di-vine! all love ex-celling, Joy of Heaven to earth come
 down, Fix in us Thy humble dwelling, All Thy faithful mercies crown.
 Pure, unbounded love Thou art; Vis-it us with Thy sal-
 Je-su! Thou art all com- passion,

p *cresc.* *dim.* *p* *cresc.* *pp* *cresc.* *p* *pp* *pp* *p* *pp* *pp* *mf* *f* *mf* *f* *mf* *f*

va - tion, En - ter ev - 'ry trembling heart. Love Di - vine! Love Di - vine!

rall. *pp*

p *rall.* *pp*

vine! Love Di - vine! all love ex - cell - ing, Joy of Heav - en to earth come down, Fix in us Thy humble

pp a tempo. *cresc.* *p*

pp *cresc.* *p*

a tempo. *cresc.* *p*

dwelling, All Thy faithful mercies crown.

pp *rall.*

pp *rall.*

rall. *pp*

Poco Allegro.

mf

Poco Allegro. (♩ = 120.) Come, Al - might - y, to de - liv - er, Let us

cresc.

mf

Hasten to re - turn and nev - er, Nev - er -

all - Thy grace re - ceive ,

more Thy tem - ple leave. Thee we would be always blessing, Serve Thee as Thy hosts a -

f

dim.

bove; Pray and praise Thee without ceas - ing, Glo - ry in Thy per - fect Love.

dim.

bove; Glo - ry in Thy per - fect Love.

dim. colla voce. p

mf

Come, Al - mighty, to de - liv - er; Let us all Thy grace re -

p mf

p *cresc.* *dim.*

Hasten to re-turn, and never, Never - more Thy temple leave, never - more Thy temple

cresc.

ceive, Never - more Thy temple leave,

p *cresc.* *dim.*

p

leave, nev - er - more Thy temple leave, nev - er - more, nev - er -

p

nev - er - more Thy temple leave, nev - er - more, nev - er - more, nev - er -

p *pp* *pp*

pp *rall.* *Tempo I.* *cresc.*

more. Love Di - vine! all love ex - cell-ing, Joy of

pp *rall.* *cresc.*

rall. *Tempo I.*

pp

dim.

Heav'n to earth come down, Fix in us Thy hum - ble dwelling, All Thy faithful mercies

dim.

dim.

cresc. crown. Je - su! Thou art all com-pas-sion, *f* Vis-it

crown. Pure, un-bound-ed love Thou art, *mf* *cresc.* *f* Vis-it

dim. us with Thy sal-va-tion, Enter ev-ry trembling heart. Love Di - vine! Love Di-

us with Thy sal-va-tion, Enter ev-ry trembling heart. Love Di - vine!

vine! *ad lib.* *pp* *cresc.* Love Di - vine! Love Di - vine!

Love Di - vine! *pp* *cresc.*

p *pp* *a tempo.* Love Di - vine!

p *pp* *a tempo.*

cresc. *p* *dim.* *pp* *pp*

To Him who left His throne on high.

Nº 10.

TRIO AND CHORUS.

Adagio. *ff*

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO. *ff*

Adagio. (♩ = 72.)

Him, to Him, to Him

Him, to Him, to Him who

Tpts. *f*

8ves

who

who left His throne on high,

left His throne on high,

who

cresc
 left His throne on high, man - kind from death to raise, man -

cresc
 man - kind from death to raise, man -

cresc
 left His throne on high, *cresc*

kind from death to raise, *ff* To Him, with the Fa - ther and the Ho - ly *p*

kind from death to raise, *ff* To Him, with the Fa - ther and the Ho - ly *p*

Allegro moderato. (♩ = 138.)
 Chost, be ev - er - last - ing praise.

Chost, be — ev - er - last - ing praise.

Solo.
 Be ev - er - last - ing

Allegro moderato. (♩ = 138.)

SOPRANO.

TENOR.

SOLO.

BASS.

Be ev-er-last-ing praise, be ev-er-

praise, be ev-er-last-ing praise. A - - men, Hal-le-lu-jah, A-men,

SOLO.

Be ev-er-last-ing praise, be ev-er-last-ing

last-ing praise, A - - men, Hal-le-lu-jah, A-men, A - -

A - - men, A - - men, Hal-le-lu-jah, A - -

CHORUS

praise. A - - men, Hal-le-lu-jah, Hal-le-lu-jah, A - men. Be

men, A - - men, A - men, A - - men, A - men, A - men,

men, Hal-le-lu-jah, A - - men, A - men, Hal-le-

cresc.

SOPRANO. CHORUS.

ev - er - last - ing praise, be ev - er - last - - ing praise, A - - men, Hal - le -

ALTO. CHORUS. *ff* Be ev - er - last - ing

TENOR SOLO. Hal - le - lu - jah, A - men, A - men, A - men, A - - men.

BASS SOLO. lu - jah, A - - - men, A - men, A - men, Ha - le -

lu - jah, A - men, A - - - men, Hal - le - lu - jah,

praise, be ev - er - last - ing praise, A - - men, Hal - le - lu - jah, A - men,

CHORUS. *ff* Be ev - er - last - ing praise, be ev - er -

lu - jah, Ha - le - lu - jah, A - men.

A - - - men, A - men, A - -

A - - men, Hal - le - lu - jah, A - men,

last - ing praise, A - - men, Hal - le - lu - jah, A - men, A - -

CHORUS. *ff* Be ev - er - last - ing praise, be ev - er - last - ing

men, A - - - men, Hal - le - lu - jah, A - men, Be ev - er - lasting
 A - - - men, A - men, Hal - le - lu - jah,
 men, Ha - le - lu - jah, Ha - le - lu - jah,
 praise, Ha - le - lu - jah, A - - - men, Hallelu - jah, A - - - men,

praise, be ev - er - last - - ing praise. Ha - le - lu - jah, Ha - le -
 Ha - le - lu - jah, A - - - men, A - - -
 Ha - le - lu - jah, A - - - men, A - - - men.
 A - - - men, Hal - le - lu - jah.

sfes.

ff Più moto ($\text{♩} = 84$)
 lu - jah. Be ev - er - lasting praise, be - ev - er - last - ing praise. Hal - le -
 men. Be A - -
 Be ev - er - lasting praise, be - ev - er - last - ing praise. A - -
 Più moto ($\text{♩} = 84$)
ff

lu - jah, A - men, Hal - le - lu - jah, A - - men.

men, A - men, A - men, A - - men.

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

Be ev - er - last - ing praise, be ev - er - last - ing praise.

A - men, Hal - le - lu - jah.

A - men, Hal - le - lu - jah.

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. A dynamic marking of *ff* (fortissimo) is present in the piano part.

The third system consists of four staves. The top three staves are empty, indicating that the vocalists are silent. The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

SOPRANO SOLO. *f*

TENOR SOLO. *f*

BASS SOLO. *f*

CHORUS. *ff*

To Him,

to Him,

to

To Him,

to Him,

to

Tpts.

Hal - le - lu - jah,

A - men, A - men,

To Him be ev - er - last - ing praise, to Him be

Hal - le - lu - jah,

A - men, A - men,

To Him be ev - er - last - ing praise, to Him be

Him.

Him.

ev - er - last - ing praise, Hal - le - lu - jah.

ev - er - last - ing praise. Hal - le - lu - jah.

ff to Him, to Him,

ff to Him, to Him,

ff Tpts.

to Him. —

to Him. —

to Him. —

to Him. —

fff sempre.

